

64 219(8)

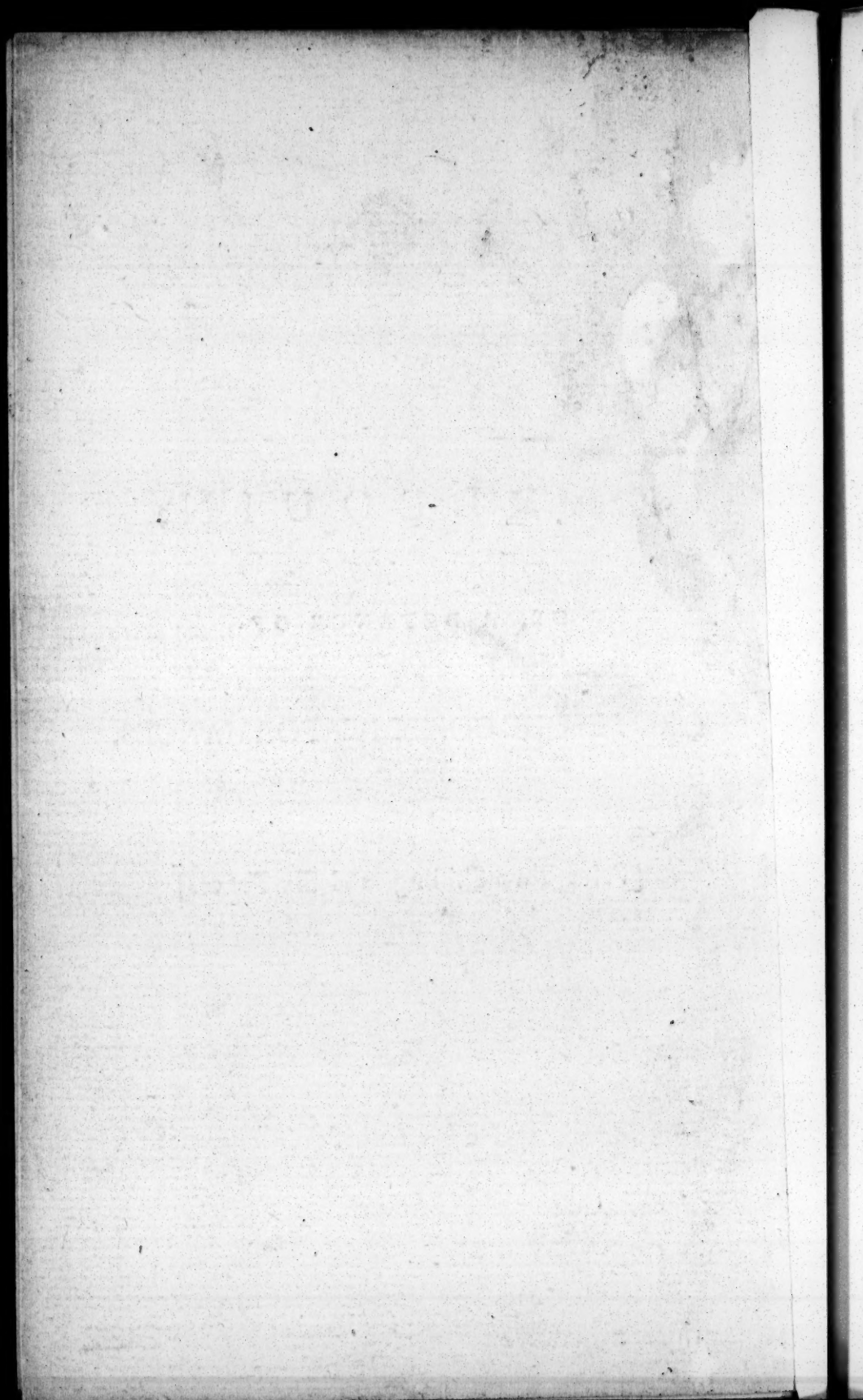
HARLEQUIN:

OR, A DEFENCE OF

GROTESQUE COMIC PERFORMANCES.

[Price Two Shillings and Six Pence.]

J.F.W.



T O

DAVID GARRICK, Esq.

SIR,

Permit me to inscribe to you the following translation of this humorous and learned performance * of Mr. MÖSER, a gentleman of distinguished abilities in the literary world.—It is
evi-

* It has likewise been lately translated into the DANISH language.

A 3

vi DEDICATION.

evident, it cannot be addressed to any other person with such propriety as to YOU, who can claim a superior right of judging in a case that falls entirely within YOUR province, both as a dramatic writer, and the most accomplished performer of our age.—It would indeed be vain in me to heap encomiums on your exalted merits, as the grateful BRITONS have long since, with judgment and candour, distinguished them; and THEIR
uni-

DEDICATION. vii

universal applause must ever be your highest panegyric.—All EUROPE agrees in admiring YOUR genius, and are fully sensible of the FORTE, excellence of taste, judgment and humor, conspicuous in the ENGLISH ROSCIUS.—Let me therefore only be your silent admirer, after I am indulged in the liberty of acknowledging, that the surprizing exertions of so great a genius have often struck me beyond expression.

viii DEDICATION.

On this occasion, SIR, it may not be improper to introduce a few remarks on the GERMAN stage, which I presume will not be altogether unacceptable to YOU.

Every candid GERMAN will readily acknowledge the present bad condition of the GERMAN theatre; but will not ascribe the fault to the PERFORMERS. GERMANY has produced ACTORS whose names ought to be mentioned with the same reverence as those of HAN-

DEL,

DEDICATION. ix

DEL, GRAU, ABEL and BACH. Mr. ECKHOFF and Mrs. STARKE are recent instances of this truth, they being as renowned in their theatrical performances, as the above gentlemen are in their musical sphere.—Neither are the GERMAN dramatic WRITERS destitute of genius and taste. There have been, and still are many, who, with proper encouragement, might have added a lustre to the stage. Mr. LESSING's Miss SARAH SAMP-
SON,

x DEDICATION.

son, which is a masterly tragic performance*, with several others that could be mentioned, will sufficiently confirm this assertion.

From hence, SIR, you will now probably be apt to lay the blame upon the GERMAN PUBLIC; but, in that respect, I own I must differ in opinion.—
To be sure, were the word PUBLIC

* After the manner of the LONDON MERCHANT, or the HISTORY OF GEORGE BARNWELL.

DEDICATION. xi

LIC limited only to COURTS and GREAT MEN, I could not with justice object to the conclusion; it being well known, and I cannot express it without regret, that the GERMAN princes entertain the greatest passion for foreign and expensive pleasures, which perhaps may be the consequence of an injudicious and impolitic education.

—HERE by the word PUBLIC, I mean, all those well versed in the BELLES LETTRES and POLITE ARTS, that are gentlemen
of

xii DEDICATION.

of fortune too, and willing to encourage the productions of taste and genius.—To alledge GERMANY destitute of such men, would be an assertion equally false as groundless; but here lies the misfortune, they are dispersed over the whole dominions.—It is certain, that there are many large and opulent cities in GERMANY where arts and sciences abound, and meet with due encouragement; but there is not ONE in which all the circumstances
com-

DEDICATION. xiii

combine, which are NECESSARY to make a theatre flourish.— In short, there is no LONDON in GERMANY, no GENERAL RESORT for all men of taste, science and fortune, so necessary to support the dignity of the stage. Hence proceeds the true cause of the present bad state of the GERMAN theatre.

However, Sir, notwithstanding these difficulties, I here presume to lay before a nation, which has been for above a century distinguished for theatrical

xiv DEDICATION.

atrical productions, the sentiments of a GERMAN, on THEATRICAL PIECES in general, and GROTESQUE COMIC PERFORMANCES in particular.

If this translation should be found in any degree worthy the patronage of the immortal Mr. GARRICK, then I shall think myself amply rewarded for the pains I have taken in attempting faithfully to elucidate the thoughts of my author, and in doing justice to his masterly production.

I have

DEDICATION. xv

I have the honour to remain,
with the greatest respect,

SIR,

Your most obedient Servant,

and sincere Admirer,

LONDON,
May 14, 1766.

J. A. F. WARNECKE.

ERRATA ET ADDENDA.

Page 8. line 9. *for* that preference, *read*, the preference. P. 22. l. 2. *for* St. MORD, *read*, St. MARD. P. 61. l. 12. *for* a straight line, *read*, the straight line. P. 62. l. 2. of the note, *after* emperor of GERMANY, *add*, when a boy. P. 64. direction-word, *for* RUS, *read*, REUS.

P R E F A C E.

The desire, which men generally have to expose their folly to the world, is by no means my motive in commencing author.—I have discharged this common debt of nature before my seventieth year:—But the pleasure of not appearing singular, even in old age, and of writing somewhat better than others, is my sole inducement.—Neither do I wish my readers should find too much sense in this composition, as that must affect me more sensibly, having laboured hard to overcome this disease of the antients.—In this other writers may perhaps succeed better; but (to my shame be it confessed)

B

I have

I have spent many sad and melancholy hours to appear only a tolerable fool.— However I shall not now reflect on periods I have long since gloriously out-lived, lest my anxious wishes to have them restored, might interrupt my present tranquillity.—If I am not mistaken, I was engaged in writing a preface; but my gentle readers, I hope, will pardon the oblivion of senescence.

O

J. M.

H A R L E Q U I N.

The learned must certainly, on some occasions, have very odd whims; for whilst emperors, kings, princes, dukes, lords, knights, counsellors, merchants, mechanics, and (which I ought to have mentioned first) ladies and clergymen, appear before my stage, and testify their unfeigned applause by an open-hearted laugh; whilst with me the bishop forgets his diocese, the minister his plans, the general his battles, and old honest SANCHO PANCA his government; the inexorable

scholar, seated in his inherited arm-chair, like an old SAXON king upon an antient seal of state, calculates, by principles, whether pleasure can result from my performances or not.—A business so fruitless and offensive would certainly have stirred up my whole family to arms, which is one of the most antient and numerous in BERGAMO, or perhaps in all the world, had not our great grandfire, in his great prudence, to prevent his posterity from acts of violence, expressly commanded us in his last will, kindly to spare all learned men, on account of their near affinity to our family, and to fight against their sharp pens only with our wooden sabres; but though this blunt instrument is all we are allowed to use in self-defence, yet these gentlemen may be assured, that they will
not

HARLEQUIN.

5

not come off scot-free, who dare to offend such a man as I, who have the honour to be one of his most christian majesty's pensioners*, and who by birth-right can claim the privilege of belonging to one of the wisest nations, and to a family that can give the GERMAN cathedrals † better proofs of nobility, derived from their great skill
in

* Signior CARLO BERTINAZZI, harlequin in ordinary to his most christian majesty, had a salary of 8000 livres per annum.

† The GERMAN cathedrals never admit any canon (DOM HERR) who is not able to prove his nobility and his sixteen quarters never having been stained by an intermarriage with ignoble blood, which must be certified by an oath, and by producing the sixteen unstained quarters.

TRANSLATOR.

in tilting and tournament, than the great POMPEY or CÆSAR could have given †.

It would be no difficult matter for me to obtain a warranted testimony from M. du MOULIN, phyfician in ordinary to his moft christian majesty, or even from the whole faculty of phyficians at PARIS, to prove, that not a fingle person ever made a bad digeftion of his fupper, who condescended to honour my little auditory with his agreeable prefence.—Were my dear colleagues, who are appointed to draw the virtues and follies of men in more
bright

† PIETRO MARIA CECHINI, my great-great-great-great-grandfather, is univerfally known to have been nobilitated by the emperor MATTHIAS, for being the beft Harlequin of his time. See Ricoboni hift. du Théâtre Ital. art. vi.—CONSTANTINI, who has been nobilitated in later times by king AUGUSTUS, does not belong to our family, as fome people will assert.

HARLEQUIN.

bright and conspicuous colours, a little more given to impartiality, they surely would acknowledge that their tragical princesses were too often subject to vapours and the cholic, on account of the smallness of their audience, which, though their adorers and partisans be included, would scarcely pay the expence of candles.

But my honour will not suffer me to set myself in too shining a point of view at the expence of other people, or to mention the concoction of my friends as an argument in favour of my abilities and address, though at the same time it is well known that several eminent philosophers have compiled the most valuable systems, and obtained the knowledge of the most abstruse causes, only by observing their effects, which method of investigat-

HARLEQUIN.

ing truth is doubtless the safest and best.—
I will rather allow, with all that sincere and submissive modesty by which a growing poet, in his preface, endeavours to impose on his friends the public critics, that OPERAS and TRAGEDIES, as well as what they properly call COMEDIES and TRAGI-COMEDIES, ought to have that preference, which their happy authors, for themselves and their legal heirs, both male and female, now and in all future days, by or without virtue of law against me or my heirs, every where and wherever they may have occasion for it, shall have a just right to claim and preserve.—I will likewise publicly acknowledge, to every one whom it may concern, that the enchantments of the OPERA are well calculated to delight the eye and the ear ;

ear; and that when tragical majesty is properly represented; as when CATO's cruel fate causes sorrow and dejection, or when the tears drop down ZAYRE's lovely cheeks; it cannot fail of pleasingly affecting and elevating the spectator.—I must also allow, that the attic salt in the Comedies of TERENCE and MOLIERE naturally excites a seasoned and beneficial laughter; and that TRAGI-COMEDY possesses every charm which a well educated, tender and virtuous beauty can yield, who makes it her first care to ennoble the feelings and sentiments of her admirers with a more refined taste.—Nay, I will even go so far as to give place to the name of COMEDY, if any body, like the stern M. CHASSIRON *, should chuse

* See Reflexion sur le Comique larmoyant par M. de C— Thresorier de France, conseiller au presidial de la Rochelle, &c. He will not allow to Tragi-Comedies the name of a Comedy.

chuse to confer that title indiscriminately upon every comic performance which has been lucky enough to possess itself of that name.—But, in return for all this, I must beg, with humble submission, that I may be permitted the next rank, a station which my forefathers, from time immemorial, have very quietly maintained. I flatter myself in being a necessary and agreeable citizen in the best comic world, and therefore hope I shall not be banished from thence, as so many fools are suffered to appear therein for the service of the wisest philosophers; and where heroes, who have slain many pious christians with their cruel swords, are not only decently buried, but even ranked in the catalogue of gods.—If the COMIC-OPERA, which for a short time
gained

gained the applause of PARIS, ROME, and POTSDAM, had shewn the same modesty, and been content with the place of an INTERLUDE, which was unquestionably her due, she would certainly have appeased the enraged envy of her rivals, who ever since have come off conquerors, to her entire destruction.—However I am not very solicitous about being called COMEDY; it does not hurt a fine POLONOISE in the least that she has not the honour to be called MINUET, and many a proud flower has decay'd in the bosom of a DORIS, whose sex was never determined by LINNÆUS—My comic performances may for the future be stiled HARLEQUINADES; and by this title may immortalize my name, as a colony in former times did that of its founder:—And perhaps it may be more glorious

glorious for me, to remain a peculiar animal in my own species, than to be ranked like the lion amongst the race of cats.

In the mean time, this sincerity and submission, which so much becomes every orator to shew to his critic, must not extend so far as to flatter those who propose to confine comic performances entirely within the limits of a PROPER COMEDY, or at most of a LARMOIANT OR TRAGI-COMEDY. The sphere of human pleasures is still further to be enlarged, and the peculiar taste of the ENGLISH has discovered in our days more beauty and perfection in serpentine walks, than can possibly be found in straight and uniform alleys, whose monotonical plan you may view all over at the very entrance, and whose utmost limit is constantly in view, till you at last attain

attain it, without the intervention of one variegated scene or additional pleasure to recompence your toil. Nature yields an inexhaustible source of forms and shapes, in which her charms are diffused for the benefit of the longing and covetous eye; and the manners and passions of men are as various as their different features.—Therefore, if I was not even an advocate for myself, I should hence be convinced of the possible existence of several more comic species, by a mere WHY NOT; by which powerful expression FONTENELLE has already peopled so many unknown and undiscovered worlds.—I shall not here enquire whether the formidable antients were acquainted with any other method than that of TERENCE, else I should perhaps be able to shew, by some scenes of ARISTOPHANES

PHANES and PLAUTUS, that these great masters, like TERENCE and MOLIERE, have borrowed many fine and elegant gestures from my ancestors, and by their masterly pencils have transformed them into originals; but, without this, I presume, my prudent readers will believe, that the goat-feet of SATYRUS, the first player of the antients, could not better become or more nobly grace him, than my checkered and party coloured doublet does me, to which all ranks and conditions, lords spiritual and temporal, have so liberally contributed a patch.—But if any one is so unbelieving as to doubt of this, and chuses to transfer the reign of HARLEQUIN the FIRST into a later age, then I must refer him, for better information, to the most learned STIFELIUS, M. A. now professor extraordinary,

dinary, who, by some lucky supposition, has in a great measure restored the lost part of ARISTOTLE's poetry, whereby he has done my forefathers that justice to which they have an unquestionable right.

This however is certain, that the nature of comic painting acknowledges a great many more species than I have hitherto mentioned, and will not submit to that interested constraint which her two pretended first born daughters have hitherto used, in order to prevent the fertility of their mother. My readers will please to recollect the different sorts of comic poetry, and they will be fully convinced of the truth of my argument. How very extensive is the species of the epic poem and the opera! The authors of both have borrowed their persons and pictures sometimes

times from the ideal regions, sometimes from the chivalries of knight-errantry, then from the rational and brutal creation, or even from the clefts of the GNOMES: They sometimes have magnified the little and diminished the great; at other times they have painted their figures in wry and aukward forms *: Here they have furnished SILENUS with the mouth of a goat, armed with the tusks of a boar; and there they have adorned an afs with the countenance of a justice of the peace. In short, every object of pleasure and delight, when properly imitated, has been painted by them in as many different forms as is observed by Nature in her productions, where infinite varieties spring from one species, and infinite species from

one

* GOUT BAROC.

one genus.—The HEROI-COMIC, the COMIC, the imitation of TRAGI-COMIC*, the BURLESQUE, the GROTESQUE, and the POISSARD OPERAS †, are not mere individuals belonging to one species, but are real fertile genus's, which are distinguished from each other in the same manner as the wave-like MINUET is distinguished from the soft POLONOISE, or the swift SCHWABISH and SCOTTISH dances from the TRAGI-COMIC SPANISH ones, by their times and executions.

Though

* Monsieur & Madame de FAVART are the first who wrote this kind of comic-operas. LA JEUNE GRECQUE is an excellent proof thereof, and this piece has not lost any thing of its merits, though it has been imitated by Madame de GRAFFIGNY in her FILLE D'ARISTIDE.

† L'OPERA POISSARD.

Though the species of poetry adopted by SWIFT and CERVANTES, DESPREAUX and FIELDING, POPE, ZACHARIÆ, and DUSCH, GRESSET and VADE *, SCARRON, BUTLER, GARTH, and VOLTAIRE in his PUCELLE, belong to the heroic-comic genus, yet they are as different in their species as KLOPSTOCK's created beings are from HOMER's real heroes. —The valiant DON QUIXOTE would not cut a better figure in the VERT VERT †, or MICROMEGAS in company with ARABELLA FERMOR, than the wooden rhinoceros

* The amiable VADÉ, author of the true VANDEVILLE, and the epic poem LA PIPE CASSÉE, died, to the inexpressible grief of all chearful company, in the embraces of pleasure, in the 37th year of his joyous life. See ANNÉE LITTÉRAIRE for 1757, p. 350.

† Par Monsieur GRESSET.

noceros does in the cabinet of PORCEL-
LAINE at SALTZDAHL ; even CERVAN-
TES and FIELDING, who are by many
esteemed of the first class, differ widely
in their manner ; the first excelling in co-
mic caricature, and the latter in lively
portraits, and particularly in the moral
characters of low-life.—He that will not
reckon the pictures of RUBENS, VIN-
KENBAUM and VATTEAU, to belong to
one genus, nor allow the satires of Mr.
HAGEDORN, who is so excellent a master
of drawing, though sparing in his co-
lours, to have come from the FLANDRI-
AN school ; and YOUNG's* or HALLER's
pictures, which are so magnificent and
full

* If YOUNG had made use of FIELDING's
pencil, he would certainly have drawn a
christian DON QUIXOTE.

full of shades, to have sprung from the ITALIAN school ; or who will not trace a HARLEQUINO from the SICILIANO ; must surely confess, that comic painting, whether used by poet, painter, player, musician, or dancer, may admit of various and different kinds, all capable of being raised to a certain degree of perfection : but, if this is the case, why should the comic player, who imitates nature, and who, in his living pictures, so far exceeds the expression of the pencil, the pen, the string, or the foot, be obliged to adhere so closely to two kinds of comic painting only ? what reason can possibly be assigned why different kinds of comic painting, if possessed of an agreeable variety, should be displeasing on the stage ? even among shepherds tragedies
and

and comedies subsist ; and though I cannot appear in the latter more improperly than the Count de TUFFIERE, yet every connoisseur will perceive, that simplicity and innocence of manners, which are the true characteristics of a pastoral poem, may be as strongly expressed in grotesque forms and figures, and consequently different kinds of comedies may even here be invented.

I must in this place insert a remark, which that my hasty readers may the more readily pass over, shall consist of a distinct paragraph ; it concerns the objection commonly made against operas, and which may in some measure lye against me, were I silently to slip it over, and acquiesce in the authority of the greatest critics.—These gentlemen please to assert,

“ that the opera is UNNATURAL;” though Mr. REMOND de ST. MORD unfortunately engaged to prove the contrary : as for my part I cannot conceive what they will gain by such an objection : the opera is a representation taken from a possible world, which every poet has a right to form according to the plan or design he pursues, provided he is capable of representing it in a credible manner to his audience. The actual occurrences in nature are by far too restricted for poetical fancy, and every thing unnecessarily borrowed from real events by the compiler of an opera intimates his poverty and weakness. It would be ridiculous to let the gods of the opera speak the same language with the children of ADAM, as a mixture of different natures
would

would from thence consequently arise. The opera presents a world of chimeras, it opens an enchanted heaven, and angels are always to sing in that blessed abode ; so that were the composer of an opera to deprive his gods of this kind of exalted expression, and of that harmony which ought ever to subsist in the dramatic sphere, then surely his power of imagination would be deemed very weak and barren.—The greatest encomium therefore that can possibly be passed on an opera or epic poem, each of which have worlds of their own, is the very objection designed against them, “ that, “ when compared to this world, they are “ PERFECTLY UNNATURAL.”—For this very reason POPE says, “ that we dishonour “ SHAKESPEARE, by calling him a painter of nature, because he ought rather

“to be stiled a creator of original beings*.”—But now I shall return to the subject, and the prudent reader will presently discover my reason for having told my own story in the name of another †.

Thus having proved that still more comic performances are possible than have been hitherto known, and that they are not immediately to be stiled unnatural, because they do not belong to our present sphere, I should now proceed to the second

* His characters are so much Nature herself, that 'tis a sort of injury to call them by so distant a name as copies of her.-- Every single character in SHAKESPEAR is as much an individual as those in life itself; it is as impossible to find any two alike. See POPE's preface to SHAKESPEAR's Works.

† Meam fabulam alieno nomine narravi.

PHÆDRUS.

cond head of my dissertation, and demonstrate, by the same apodictical arguments, the distinguishing character of my dramatic performances, or harlequinades; but, before I enter upon this subject, in order that none may have the least doubt of the importance of my arguments, I must beg a favour of my readers, which they ought not in justice to refuse, since I repose so much confidence in them. All I demand is, “that
“they would secretly confess to themselves and their own conscience, that
“the desire of reformation and improvement is but seldom or never their inducement to attend the play-house.”—
It is true, however, that my colleagues, as well as I, must assert in all our printed prefaces, lest we should (as was the fate of the
amiable

amiable Mademoiselle Le COUVREUR *)
 be denied a burial in consecrated ground,
 that the reformation of morals is our first
 and chief design ; and in this we have al-
 ready so happily succeeded, that many of
 our adversaries, being partly biaſſed by
 their alluring temptations, and partly
 drawn through an intimate acquaintance
 with our female players, have ventured to
 appear before our ſtage, under the pretence
 of a deſire to have their morals reformed †,
 eſpecially ſince the time, women were al-
 lowed

* See VOLTAIRE's Lettres ſur les ANGLOIS.

† Whenever the opinion of the Parliament
 at RENNES, by which the JESUITS are declared
 to be COMEDIANS, ſhall have paſſed into a
 final decree, then I ſhall be able to ſay ſome-
 thing more on this head. See la Gazett. eccleſ.
 de FRANCE, de 1757.

lowed to bring their work-bags along with them *, without which their tender consciences could scarcely have been appeased.—But if people, after my example, should chuse to advance the real truth, every one of them would candidly confess, that the desire of relaxation and pleasure, I dare not say, with the sad and melancholy YOUNG, to spend an idle hour, is the principal motive that induced them to attend the play-house.

I really don't see what specious objections can be made against so useful a motive. We don't love dancing from any opinion that it may reform our morals, nor do we love it perpetually for the sake
of

* Which is even now permitted in the weekly lectures at PARIS.

of exercise, as many a young heart would fondly persuade himself; nor do we listen to chearful music with a supposition that GRAUN and PERGOLESE are to convert our hearts. No; all that we can expect from this, is to compose our minds, and make ourselves easy, and by refreshing our fatigued spirits, to prepare them for more serious employments.—Even famed TRAGEDY, wherein the great are only suffered to submit to the fate of inferior mortals, flatters our self-love infinitely more than it corrects us; and there are very often such intestine commotions in a body politic, as render it dangerous to punish majesty according to poetical justice: and what benefit can result from pouring commiseration and terror into minds that are only to be moved by the
more

more sensible and emphatic arguments of a FARMER GENERAL, OR COMMISSARY OF WAR.—Now, if it is pardonable to go to a dance or musical entertainment, or to be fond of a beautiful picture, without making lady UTILITY the ring-leader, but merely for the sake of PLEASURE, our only salutary medicine; then, I must own, I can see no reason why people should be offended with my having made pleasure and delight my first and principal object. I think that joy and pleasure must be at any time welcome and acceptable in a world, wherein, according to the calculation of some algebraists, the bad to the good stands as MAXIMUM MINIMUM: and whoever considers how much it tends to the good of the public, that I make a hypocondriac minister of state patiently listen

listen to the voice of innocence, stir up and enliven a depressed subject under his burden, persuade a country that is perfectly harraſſed to grant new ſupplies, calm the fury of an outrageous temper, reſreſh and raiſe the ſpirits of thoſe that are fatigued and dejected, and that I ſtrengthen and encourage a feeble and deſponding author under his new attempts; I ſay, whoever ſeriously conſiders all this muſt clearly diſcover, that an old ſongſtreſs, in a prince's chapel *, where ſhe is appointed to excite the minds of the congregation to piety and devotion, cannot in her ſphere effect ſo much as I have hitherto

* I except the Prince's chapel at PARAGUAY, where the conversion of the people is begun by a dance. See hiſt. du PARAGUAY, par le R. P. de CHARLEVOIX.

therto done in mine, to that general satisfaction and applause with which ladies and gentlemen of the first character and distinction have been pleased to favour me; and of this honour I alone can boast, that more people have gone from my presence entirely pleased and satisfied, than ever did from the presence of yon antient emperor.—Nay, were I to plead my cause after the newest fashion, I could assert, and with justice too, that I have contributed more towards the increase of mankind than all our writers have done, the Marquis de MIRABEAU not excepted, and have animated husbands even in those late hours when the fatigue of the day should have lulled them into a profound sleep, by inspiring them with fresh spirits, exhaling their languid circulation, warming

warming their passions, and restoring the enervated and feeble limbs to their former manly agility, which all my worthy female spectators can sufficiently testify, who have so soon and so willingly kissed away the sprightliness of their youth, like M. de MONCRIF'S AURORA *, who recovered it on condition not to kiss.

—I am indeed in some doubt, whether the whining of princesses, the doleful suicide of heroes, or any other such entertaining piece of cruelty, can be properly placed in an equal rank with me; at least,

I know

* AURORA and TITON had their youth renewed under condition that every kiss should add five years to their age; upon which they kissed once, and became five years older, the next night ten, and at last, if record be true, they arrived at the age of 55 years.—Happy AURORA!

I know many who have viewed the tall skeleton of TRAGEDY, which is immutable in its form and shape, and only varied by its dress, with a painful disgust, until my presence, which was impatiently expected, drove this spectre off the stage.—This, however, I am certain, is true, that the performances and representations which I and my family have ushered on the stage, of whom I shall only mention two, Messrs. DOMINIQUE and GERHARDI, have always excited in the spectator a hearty and salutary laugh, and have proved of no small utility to the public, by animating and spurring into motion many an indolent and rusty soul.—If therefore I am permitted to judge with my usual impartiality, young, amorous and devout ELOISAS, and such people as re-

D

quire

quire to be moved in a soft and agreeable manner, should go and see a TRAGEDY ; but the COMEDIES of MOLIERE will suit those best who are naturally inclined to joy and pleasure ; and they, who are particularly delighted with the cant of grave company, had much better feed their devout souls with TRAGI-COMEDY.

But there is still another pretty numerous set of mortals, who long and sigh for me, even in their happiest moments. — The most rigorous persons can't deny, that there are sometimes hours in which they don't think, read, or feel any thing but what is palpable to them ; there are hours when the significant smiles, which are counted such infallible proofs of wisdom, no longer appear on the countenance ; wherein a general load of melancholy

choly holds down the loitering body, and in which even the heavenly PHILLIS herself, with all her alluring charms, can hardly extort from the stiff muscles the least cold or formal civility.—The tired scholar yawns in his evening hours, and the young beau no longer takes pleasure in reading the history of the king's confinement in a mouse-trap*, adorned with tapestry hangings.—The perplexed minister of state sighs for relaxation; and the countess, gently moving her loitering body after dinner, is undetermined, whether she should sit down to the card-table, or go to the play; because the faults of her fellow-creatures cannot possibly move her

* Ah quel conte! and again, ah quel conte!
de Monf. CREBILLON fils.

her tongue any longer, as it is already excoriated with talking.—The acidity of the stomach is removed to the prince's head; and the courtiers have, with great pains, exhausted all their obscene stories in an alphabetical order; the buffoon, or rather the master of the family, who has of late assumed that character, picks his teeth, and praises the oriental people, who entertained their company at dinner, with naked female jesters, that a good concoction might not be prevented by serious and ill-seasoned thoughts.—Such people, and in general a number of other human animals, whose very bloom of life is generally attended with a yawning anxiety, have been particularly recommended to my care by dame NATURE, who so wisely provides for every thing;

thing; she has charged me with a commission, to disperse the slumber of the latter sort, by attenuating their juices, mollifying their glands, and disposing them, once a day at least, to consider, for what purpose they were sent into this world.—One must not imagine this end could have been accomplished by more gentle means: No; the brains of these people are covered with too callous a substance, to be easily affected; and in order to raise their attention, Mr. MONNET would certainly find it necessary to send to ENGLAND for some of his stout friends*.

It

* See FRÉRON's lettres sur les ecrits de ce tems, tom. ii. p. 272. Monsieur MONNET, who came about ten years ago to LONDON, in order

It is true, the wise man only smiles at that, which makes the fool burst into a violent fit of laughter; but thus to suppress the effects of good nature is perhaps nothing else than a compulsion of mode and fashion*; and who knows, but an open-hearted laugh may sometimes be of great service even to a wise man; at least my shaking his phlegmatic belly, may afterwards procure a smile from his soul; perhaps he may even long for that rare opportunity of laughing, for once, with a full extended throat; but there
are

to establish a FRENCH theatre, gave occasion, by these means, to great comical broils, and his friends endeavoured in vain to drub the patriotic mob into applause.

* TRUBLET is of this opinion. See his Essays, tom. ii.

are people who, for this very reason, would class me among the foppish figures, pagods, monkeys, chambermaids, and other ridiculous groupes, who have no other merit than being able to raise a laughter.—Indeed, such people do not consider that it costs a great deal of pain and reflection, to find out the right graces and true tone, by which the dry and stiffened nerves of a body are to be thoroughly shook.—Every musician creates pleasure by sounds; yet this is no reason why a LUIGI, a BUONONCINI, a CHARISSIMI, and a LOCATELLI, should belong to the class of CROWDEROS*.—

It

* I' th' head of all this warlike rabble
CROWDERO march'd, expert and able.

HUD. c. ii. ver. 105.

It really requires a great knowledge to invent such true garb and posture as is requisite to excite a hearty laugh. A skilful composer knows what tones are best calculated to raise the passions, and chuses them accordingly. We feel that some of them, and perhaps those which harmoniously accord with our nerves, often raise them to an agreeable trembling; and even tickle, enliven, and surprisngly invigorate * the whole system.—Observe only the mechanical effects of pictures and postures. A child laughs if laughed at. LEWIS XIV. did still more, when FIURILLI, immortalized for his skill in gesture and carriage, took him in his arms:

* More of this matter is to be found in the
REVERIES MILITAIRES.

arms *.—WOLFIUS, a philosopher noted in another way, received one day, in a pretty serious company, the incomparable print of LA METRIE; which, as it was handed round, unfolded the wrinkles of the most devout countenances:—And whoever beholds a picture with attention, will find, that perspective naturally removes the point of view to a greater distance, and lively colours bring it nearer to the sight, and that merry and joyful figures naturally cheer the mind of the beholder.

Now,

* LEWIS the XIV. in the first year of his age, being shewn one of FIURILLI's grotesque miens, burst into such a violent fit of laughter, as extorted an action very familiar to children of that age. *Histoire de l'ancien Théâtre Italien* par Messrs. PARFAITS.

Now, since my paintings are adapted to both the eye and ear, and since I am, as one may say, like a paramour, to turn my understanding, my religion, my voice, and all the motions of my body into particular charms, one may easily discover from the above facts, which perhaps the cynic philosopher will call nonsense, that I ought to rate myself above both the musician and painter, and publicly proclaim my PANACEA queen of all PANACEAS.—Indeed if the abbot VENUTI * had not already lent his coach of state to lady MERIT, after she had walked 5709 years from the creation of the world, I had certainly procured such a machine for myself alone, especially

* In his TRIUMPHO LITTERARIO.

especially at PARIS, where it could have been got for the trifling expence of 120 livres per month.—

But that my honoured readers may at last attain to the end of my long-winded premises, which have already extended too far, I shall only draw this conclusion from these truths, so clearly and indisputably founded on the physics and metaphysics of the human heart, that my station in the best comic world would be just and legal, even though my performances were attended with no other effects than that of rousing the distempered part of mankind to one single reflection upon their disagreeable selves.—But I can further assure the public, upon the credit of my honest countenance, that I deem the reformation of morals somewhat
more

more than an accidental business, and, by ways and means peculiar to myself, endeavour to obtain this important end. This I'll attempt to prove under the second principal head of my defence; for, as I have already shewn, in a cursory way, what great benefits may result from my performances, I hope I shall be permitted to plead my cause in a regular manner.

What is usually termed CARICATURE in the art of painting, which consists in "over-doing the shapes and forms of "things," is properly my method of painting the morals of men; as the first sort is possessed of its own rules and perfections, so my pictures of folly will also admit of their peculiar perfections.— Nay, I will even venture to assert, that
painting

painting in caricature, when the beauties of nature are overdone, is in its kind more imperfect than mine, which is adapted rather to delineate the minds than the bodies of men.—If the picture of a giant can delight the eye of the spectator, then nothing can be more certain than that his moral picture may justly claim the same right; and the benefit accruing from this will be, that people, pretty far remote from the scene of truth, will come to a more distinct point of view, when objects are properly enlarged and presented to their sight.—Now, are not all these people at a great distance from truth, who, either from stupidity or a criminal dulness, cannot feel the attic salt of SATIRE, and whose tongues must be almost branded before they can possibly

possibly attain to a true taste? Is it not often the case, that the very same person, who gives delight and transport in a royal chapel, preaches a country congregation into a profound sleep *? Does not DRYDEN upbraid the FRENCH for composing the greatest part of their spectators at a playhouse too soon to rest, from too great an anxiety to preserve regularity?—Now if there is no want of such
unfeeling

* But the contrary happened to the celebrated Dr. YOUNG. Being one day preaching in office at St. JAMES's, he found, though he strove to make his audience attentive, that his endeavours were in vain, and his pity overcoming all decorum, he sat down in the pulpit and burst into a flood of tears. See Universal Museum for May 1765. TRANSLATOR.

unfeeling creatures, and if whole nations and communities differ so greatly in taste, my method of moral painting must certainly be justified, by introducing on the stage little fops in gigantic shapes, and royal fools in CHINESE miniature, in order that the latter may be viewed more distinctly by proximity.

Mr. LESSING, a gentleman of sufficient abilities to become some day or other my panegyrist, might here perhaps object, that over-doing forms and shapes was the sure means of miscarrying in the design, as spectators might be thereby tempted to think themselves far above this extravagant ridicule. —

But here my learned enemies judge again by their improved sensation, and do not consider, that the same smell, which

which causes the most violent head-achs in some, can hardly strike the nostrils of others ; nor do they recollect, that there are many classes of fools left behind them, for whose feelings they can by no means answer.—This I have experienced myself, when once, in a well known piece, I could have made myself invisible by a *per-li-per-la*, I forgot the expression, only for fun, and got a good many dry blows for it, in my visible shape, which made me cry out so piteously, that a German prince, touched to the soul with my shrieks, hollowed out, in the most ardent commiseration,—“For God’s sake! say, *per-li-per-la*.”—I have seen a similar case, when the GERMAN RACINE’S * CANUT was performed,

* Mr. SCHLEGEL.

formed, that, during the scene wherein ESTRITHE persuaded her brother to prevent a duel between her husband and GODEWIN, which at that very instant was going to be fought, and she in no less than twenty fine verses displaying the illegality and abomination of such a decision, a butcher, touched with the greatest anxiety, roared out, “ I wish your talking
“ was to hell and damnation ; by GOD !
“ they may kill one another fifty times
“ over in the mean while *.”

It

* An accident of this sort happened in LONDON, during the representation of the EARL OF ESSEX. The EARL had intrusted the countess of NOTTINGHAM with a ring which she was to deliver to queen ELIZABETH, and upon the delivery of this ring his life depended ; but
E through

It must be allowed, that neither this simplicity in the prince, nor good sense in the butcher, were, according to the rules of probability, to be expected; but as such *LUCIDA INTERVALLA*, to use the expression of my old professor, who was an honest lawyer, may sometimes happen, both to a prince and a butcher, I think I may extend my presumption a little further.—I know people whose palates are as hard as
the

through jealousy she was resolved not to deliver it. The queen, desirous of saving the *EARL*, urged her repeatedly with the question, whether she had not received a ring from the *EARL*? but she obstinately denying it, a sailor, touched with humanity and generous indignation, cried out from the gallery, “by *GOD* she lies, the “bitch, I saw her put it into her bosom.”

TRANSLATOR.

the hands of common labourers, who have often told me, it was impossible to convince them, that there are any GENERAL RULES OF TASTE ; and if this is the case, I think it must follow, “ that
“ over-doing of forms and shapes ought
“ not to be rejected entirely from any
“ GENERAL POSITIONS.”

However, my manner of over-doing things is not so fruitless as my antagonists take it to be.—Some days ago, I found my good honest COLOMBINA sitting at her toilet, with her concave mirror before her ; I was frightened out of my wits, when, looking over her shoulders, I saw her face in this scandalous glass ; each wrinkle in it appearing like new-made furrows, each freckle like a brand, and

the whole skin of her face seeming vinnewed and shagged. My COLOMBINA, finding her figure just represented in the manner I use to draw the follies of my fellow creatures, did not neglect one moment to make ample amends, by painting her face most delightfully.—I must confess now, I should have liked it rather better, if, in place of painting, she had blown up the whole skin at once, and had replaced it with a new one; but as such an heroic action might have been attended with too dangerous consequences, I did not altogether despise the effects which this mirror produced:—therefore I shall never desire these ladies and gentlemen, who appear before my stage, and view their abominable figures in my
moral

moral mirror, to blow up their skin, but shall be heartily content, if, when they have made the discovery, they behave, after the manner of my COLOMBINA, as all well-bred ladies generally do.

But as the over-doing of forms and shapes, without describing, after the manner of HOGARTH, how far they deviate from the wave-like line of beauty, is of itself insufficient to please and to amend, I have been anxious, from my early youth, to point out precisely the TRUE METHOD OF DEVIATING; and from THESE RULES the art of this grotesque caricature painting has taken its rise.

I might now, if I chused it, embrace this opportunity of commending my abilities to the LITERATI, by shewing them

how happily their forms and shapes may be over-done or hit upon; but I will only instance my CAPITANO, and that for very good reasons. — This blub-cheeked windy figure struts forth; — his long nose threatens a storm, — his eyes shoot fire-balls, — the bristles of his eye-brows would spit a little army, — his voice thunders, — and wherever he treads, there springs a mine: — 'tis true, none of our soft warriors now-a-days would know their delicate countenance again under so grotesque a caricature as this; but I am sure they would at the same time take a great deal of care not secretly to adopt a likeness to my Signior CAPITANO, however they may be pleased with him, or at least laugh at him, and be glad next morning that they
had

had spent the evening with me, instead of having been gaming and losing, which perhaps they could not have been restrained from by any opera whatever; if it be true that an opera is like a pillory, on which one's ears are fastened, in order that the head may the better be exposed to public view.

But to avoid here every objection I possibly can, I must again repeat, that as grotesque paintings would be very ill placed on a capital piece of architecture, so I may assume the liberty of fixing my pictures in a side drawing-room on the stage.—The aukward taste, or what they call GOUT-BAROC, is undoubtedly extremely pleasing, but not at all proper for temples, and such glorious pieces of

architecture as are calculated for posterity. A BARTAS *, or LE PRINCE DES POETES FRANCOIS, as he is generally called, is only capable of describing the greatness of creation in burlesque poetry; and none but a fool would require a description of the holy trinity in the taste of VATTEAU †. For my part I shall never think of turning out the exalted pictures of CORNEILLE and RACINE from the magnificent halls in which they are placed.— However, though the picture of a SHOEMAKER by TENIERS, a PEN-CUTTER by DAU, and the figures by CALOT, are not placed near THE LAST DAY OF JUDGMENT

* La semaine de BARTAS.

† Temple de gout de VOLTAIRE.

JUDGMENT by MICHAEL ANGELO, yet they are admired; even the small grotesque pieces of the CHINESE render a summer-house very agreeable, and connoisseurs justly admire the taste of a prince * who did not repose such pictures in a winter palace, but who knew how to place them with more propriety and judgment, in a seat of pleasure †, and to transform the roof into a CHINESE umbrella.—All masters think not so modestly of their art, nor are all cabinets put in order with so good a taste; else dukes in marble periwigs would not have been

* The late elector of COLOGNE and bishop of OSNABRUCK.

† At BRULL, three miles from BONN, the said elector's residence. TRANSLATOR.

been placed amongst the busts of ROMAN heroes, in one of our first cabinets.—A GOTHIC cap on the head of a CÆSAR, could not have afforded so good a contrast.—But to the subject again, for I generally swerve from the purpose, and forget I am to represent myself and not the author.——

I have mentioned, that my peculiar method of painting is to over-do moral characters, and especially their shoots and sprouts, in order to form grotesque comic pictures.—Experience could justify my bringing on the stage, by this means, a perfect and peculiar kind of ridicule, even though I could not prove it by dint of argument. What those things are which are necessary to excite laughter, could never
yet

yet be precisely determined ; because it sometimes happens, from a difference in taste, that what draws tears from one, will extort laughter from another.—

ARISTOTLE, that great master of sciences, who threw out many a thought, upon which others afterwards built whole systems, believes, that DEFORMITY WITHOUT PAIN * fills up the whole compass of ridicule ; and as often as I reflect upon the tail of the ambassador's shirt † hanging out behind, which extorted a violent fit of laughter from the king's whole privy council, amidst their most serious deliberations

* Deformitas sine dolore.

† See POPE's letter to CROMWELL, dated December 30, 1710.

berations for the welfare of EUROPE, I am almost inclined to be of the same opinion; for in this case there was a species of DEFORMITY WITHOUT PAIN.—However, I find, on a closer examination, which CICERO has already made, that the whole doctrine of ridicule cannot be clearly derived from this head. I am inclined to think that GREATNESS WITHOUT STRENGTH is a more fruitful source, at least I never met with any thing ridiculous that cannot be sufficiently explained by this A; when a man falls, and a child with him, one naturally laughs at the first, thinking his greatness might have been sufficient to support him, but the latter raises our compassion.—MICROMEGAS, that monster in the
over-

over-done way, is not at all ridiculous, because his large size is properly supported by a proportioned quantity of strength; but these great men, the ALEXANDERS and NEWTONS, humbled by his mere presence, cause a laughter.

Suppose now, that this notion of RIDICULE is right, which I almost take for granted, as in opposition to it every thing SERIOUS is strong and great; and as even the wave-like line of beauty is removed as little as possible from a straight line, and consequently draws from the latter its whole strength; then I must make this conclusion, that my caricature painting is the highest representation of ridicule, as I aggrandize my objects and figures, and diminish as much as possible
their

their internal force or soul.—The **V**A-
LIANT KNIGHT, drawn by **C**ERVANTES,
the first painter in caricature, is formed
with a hollow body; that shews **G**REAT-
NESS **W**ITHOUT **S**TRENGTH; and never-
theless, according to the final arbitration
of **S**t. **E**VREMONT, he is the true spe-
cific for melancholy; his mien only, as
PICARD and **C**OYPEL have handed it down
to posterity, will even force open an **A**U-
STRIAN lip *. **N**INON, the original lass,
whose

* We are told, that the late emperor of
GERMANY, walking with his tutor one day
in rainy weather, said, “Sir, the water gets
“into my mouth:” To which his tutor an-
swered, “Then close it, my prince.”—**M**r.
MOSER alludes to the thick lips for which the
house of **A**USTRIA are so remarkable.

TRANSLATOR.

whose vices were deemed merits, could never view that *frozen froth*, I mean the fallacious figure of the marquis de SEVIGNE, without smiling, as it contained
GREATNESS WITHOUT STRENGTH.

I really believe, at the creation of the world, my sabre and the knight's helmet lay at no great distance from each other; at least I have been assured by the voice of the people, or by Nature, which, as MOLIERE and POPE have decreed, is a legal judge in courts of taste as to comic performances, that my mere figure has often shook the diaphragm.—If I am therefore to represent kings, philosophers, poets, and heroes, in grotesque figures, they certainly must, according to all rule, be as ridiculous as possible. I must pre-
pare

pare blub-cheeks for their follies, and goats-feet for their faults, in order that they may, with a composed mind, be familiarly viewed, and laughed at.

But what I should by all means preserve as a secret for my family, is, that in all my forms and figures I wear the face of a dunce; this is the true GOFFO, which the FRENCH but half express by NAIF, that shades all my pictures, and often saves my back.—A man who has the misfortune to possess a good share of understanding, and knows how to make it appear by fine turns and expressions, had better always let princely follies alone; for if any other man than SANCHO had ventured to unriddle the fable of the ass before Mr. BACCALAU-

RUS,

REUS, I assure you, he would not have escaped without some sensation or other.—All my brethren in the higher comic class must adhere to prudence; but, FOR MY PART, I can, with my foolish countenance, boldly unfold all the follies of the great as well as inferior part of mankind, without being obliged to beg off the resentment of those I have hit at, provided I do it fairly and without malice.—One would be ashamed to think himself offended by a fool, though he will take his part out of what he says, just as an author seems to scorn the praise of a little genius, though it is not altogether thrown away, but secretly added to the general account of applause.—Idiots praise by what they feel, but prudent men out of design;

F

and,

66 HARLEQUIN.

and, in doubtful cases, one must accept the praises of both for the sake of interest.

I don't know whether it may appear to others in the same light it does to me, but methinks the servant in livery, who plays the fool with his master, is by no means a well-chosen character; yet this servant, in all other comic performances, is generally the controler of morals. — In my comic republic I use to take this important office upon myself; but the spectator is used to pardon things in ME, on account of my figure, which he would justly take amiss in a SERVANT. For when I, who am a fool, play the fool with my master, then the spectator is content with one fool's plaguing the other. — This is the

result of my seeming stupidity ; and generally buffoon-like cunningness, or the appearance of it, is very ridiculous in all performances ; for it is a GREATNESS OF DESIGN WITHOUT STRENGTH IN THE EXECUTION, which is the grand key to all comic epic poems.—The sincere joy that SCARAMOUCHE expresses in laughing at people that have favoured him with a liberal distribution of dry blows, because he has imposed upon them, by borrowing my doublet, and by this trick has led them into a mistake of my person, will ever remain a master-piece of ridicule of this kind.

My language, LA GOFFISSIMA LINGUA BERGAMASCA, is the true tone of a certain simplicity ; and as sure as CAPITANO

must be a NEAPOLITAN, the DOTTORÉ a BOLOGNIAN, VALERIO a ROMAN, and ISABELLA a FLORENTINE, so certain is it that BERGAMO is the only tract of land in all the world that is fortunate enough to furnish the stages in his holiness's dominions with HARLEQUINS; and though it has been reported that a near relation of mine has settled of late in the BAVARIAN OR AUSTRIAN country, and that a cousin of ISABELLA is now residing at LEIPZIG, yet I doubt very much whether these are legal off-springs of my family. However, so much is true, that LOW SAXONY does not produce HARLEQUINS at all.——

But it is high time for me to pass to a more important subject, my readers having
been

been now acquainted with my family, person, temper, character, and with my manner of depicting morals and recreating the mind.—But here my indefatigable enemies, the gentlemen CRITICS, will probably stop my career, and hollow out after me, “How stands it with the execution of your HARLEQUINADES? what a poor mixture are they! without choice, regularity, unity, or harmony; without plan or design! low, creeping, indecent and foolish!—full of obscene language, filthy allusions, poor flashes of empty wit, and proverbs without number!—This is all we have hitherto seen in these paintings in caricature about which you make such a noise.”—Nature, adds Lord BUCKINGHAM, has bestowed on every man his

proper share of folly, and never has produced an HARLEQUIN that ought to be charged SOLELY with the burden of all human follies.—

But, with my reader's leave, provided he is not yet hungry, I must beg his attention to what I have here to offer in my own defence, unless he will defer his judgment till after supper:—For I do, by these presents, protest, under my hand and seal, that all monsters of this kind, that have two heads and other heterogeneous limbs, are by no means descended from me, although they run up and down the country under my name, and suffer themselves to be viewed for money: and as long as my performances can keep up the unity of action, place and time, as well

as other pieces; (and it is universally granted, that my grotesque pictures are capable of this;) as long as it is possible that grotesque nakedness may be decently covered; and as long as the nature of grotesque painting in general is capable of all perfections; so long will it be true, that none of the above objections can lie against me, but against such bastard vagabonds as have been adopted by many a poor TRAGEDIAN, and so introduced into his dramatic performances.—

HARLEQUIN XIII. who appears upon the stage along with CHARLES XII. did never belong to my family; and I hereby and hereon do command all my posterity to avoid all conversation and connection with him whatsoever, under no less pe-

nalty than that of forfeiting my paternal blessing for ever; nay, my zeal extends so far, that I do hereby disinherit all such descendents of mine as suffer themselves to be brought into any TRAGI-COMEDY, or to appear between the ACTS in the room of MUSIC;—and I am very much offended with M. MOLIERE for his having mixed some of my grotesque figures with such images as he should have only portrayed to the life; and consequently for having, by this means, hurt the UNITY of his pictures.—The son of the GRAND TURK, in the BOURGEOIS GENTILHOMME, whom MOLIERE has borrowed of me, stands in his right place in MY pictures, but is set off rather too much in HIS.—TERENCE chose his DA-

VUS.

VUS.—The inimitable GOLDONI, in his representations of the DAILY HOUSEHOLD BUSINESS, chuses a TRAPPOLA, RIVELLA, and TRUFFALDINO.—I can only then appear, with propriety, when the whole creation upon the stage is grotesque.—Cardinal PALLAVICINI had a picture of all my family drawn on a chimney-piece, near which was placed Signiors SCAPINO and MEZZETINO, and every one admired the choice thus observed.—

But I must now answer my learned critics in a scientific manner, and talk to them concerning the UNITY OF PICTURES, which is a subject they understand very little about.—I don't mean here to argue about the UNITY OF TIME, PLACE and ACTION; for no master of his art will
tref-

trespass against this, as every thing may easily be connected in one principal action, and the most distant occurrences may, by the help of fiction, be brought into one period of time, and as it is no matter of difficulty to agree with M. VOLTAIRE about the tedious UNITY of PLACE*, WITHOUT VIOLATING GENERAL RULES. Neither will I mention any thing about the prolix UNITY of DESIGN by which almost

* UNITY of PLACE is the most tedious of all. The scene in M. VOLTAIRE'S ORESTES is changed to the sea-shore, wood, temple, palace, and to a tomb on one side, with ARGOS at a distance on the other. The third act in SEMIRAMIS begins in a cabinet and ends in a hall.—M. VOLTAIRE means, by the unity of PLACE, a whole town; and so it does not signify in what particular part of it the action begins or ends.

most ALL GROUPES are to be justified ; for if an author, who offends all rules whatsoever by DESIGN, does happily succeed in this, then his performance is consistent with UNITY, and is consequently PERFECT.—In RIZCUANSAT all possible kinds of death are collected for the TRAGIC heroes.—In the POT DE CHAMBRE CASSÉ, the most sublime ideas are mixed with the most groveling ones.—In the QUODLIBET the cards are placed near CUBACH's prayer-book.—A waggish sentence displays wit without strength ; and he that proposes to ridicule this kind of wit, is at full liberty to make such sport as will answer his purpose : such hotch-potch, however, is connected by the UNITY of DESIGN, without which it would be intolerable.

lerable.—In like manner we observe that even Nature herself, in her paintings, frequently swerves from this general rule.—TOM JONES, after having professed the most tender affection for Miss WESTERN, immediately goes to bed with the first nymph he meets.—But this is not an offence against the rules of the UNITY of CHARACTER laid down by HORACE; for FIELDING's design was not to represent JONES as a hero, but as a youth whose UNITY of CHARACTER consisted in a mixture not uncommon.

The UNITY of TONE in music, which is almost understood by every one, and which preserves the CONCERTO of voices, colours, postures, and persons, and in short of all different parts which are so
con-

connected as to make one uniform piece, is what constitutes the essential beauty of the whole, and what the true connoisseur never fails to observe.—A naked innocent, who hides that part with her hand, which zephyrs ought to strew with brown tresses of hair, trespasses against the UNITY of TONE.—When CORNEILLE turns HEROIC LANGUAGE into NATURAL, and RACINE changes SUBLIME TENDER ACCENTS for the COMMON language of lovers;—when a GERMAN translates the word FRANCOIS, in VOLTAIRE'S ZAYRE, by FRANZOS * (FRENCHMEN);—when a person

* The word FRANCOIS has, in the FRENCH language, a noble signification, which cannot be thus expressed in the GERMAN tongue,
and

person without rouge appears by candle-light upon the stage, amongst others that are painted, and so pulls off the modern buskin ;—when one voice upon the stage does not accord with the rest ;—when a princess does not shew her anger with princely decency ;—or when a shepherd speaks in tragedy the same language that he speaks by his flock ;—or when any other case happens similar to those I have mentioned ;—then every connoisseur must

and must therefore absolutely be translated, in VOLTAIRE'S ZAYRE, by FRANK, (Frank) especially as in TURKEY, where the scene is, all christians are called FRANKS ; and the GERMANS can do very well without such encomiums as M. VOLTAIRE passes upon the FRENCH nation, and are so skilfully interwoven by him in this piece.

must perceive, that it is the want of UNITY in the TONE which deforms the whole picture.—We often experience that a virtuoso alarms our fears, while he runs over from one tone into another that seems quite extraneous ; but then he knows skilfully how to unite his disharmonious tones, and how to raise his several thoughts into one LARGO, which, in a minuet, gently glide from his nimble fingers with greater softness —A painter knows how to shade the most glaring colours according to the rules of propriety ; thus he places a dog in the sacrifice of SOLOMON, but places him at such a distance, and with so much astonishment and reverence in his eyes, that one is almost apt to believe he actually belonged to it.—A SA-

VAREY

VAREY brings lions and lambs to the feat of ORPHEUS, and the power of music creates transport and peace in their eyes;—nay, I know a tragedian who tunes the voices of his princesses to his flute, in order to make them accord.

The principal UNITY of a PIECE, which CORNEILLE, in favour of some more striking beauty, has very often sacrificed, but VOLTAIRE has never violated, comprehends, in its largest extent, according to the judgment of the most refined sensation, nothing more than what may be observed in my pictures.—A kind of rapture overflows my breast whenever I reflect upon the harmony subsisting in my grotesque creation.—I, the chief person, present myself always in the best
atti-

attitude, with a peculiar grace, and gratify the longing spectator with a joyful laugh. All my fellow-players follow me by gradation, and there is not a single beauty amongst them that recommends itself in such a manner as to divert the spectator's attention from the general performance, or that is obliged to yield the preference to any other. 'Tis I that diffuse life throughout all the picture, and it is evident that the existence of all the other characters depends on me, as the principal being amongst them. The different kinds of ridicule swell up in their regular order to a finished caricature, in which the colourings are sufficiently broken by the general shades.--Messrs. MEZZETINO, SCAPINO, and TRIVILINO, represent quite

G

dif.

different species of folly, without the least disfiguration; my COLOMBINA, my CAPITANO, my DOTTORE, augment the grotesque contrast; every one of my LAZZIS so finely accord as to make one perfect groupe; and in short my pictures are far from being destitute of this GENERAL UNITY of TONE.

However, concerning the choice of my pieces, I must confess, there are many that belong to the *PIECES À TIROIR*; but I am not perfectly convinced that I ought to be entirely refused the use of them, as every dramatic story is actually nothing else than a vehicle in which one carries his doctrines and whims to market.—But supposing this kind of dramatic performances to be contrary

trary to the rules of ARISTOTLE, yet nevertheless I can see no reason why I may not have full liberty to couple grotesque creatures together, and so to preserve, after the example of my brethren, the UNITY of ACTION.

JUGGLERS, and MERRY-ANDREWS, with their allusions, double entendres, and beggarly tricks, are the persons who endeavour to impose upon the good natured populace under the pretext of my name, whereby they prove, at the same time, how far I can depend upon the spectator, who condescends even to favour such under-strappers with a laugh.—And all the reproaches and objections which are justly made against the above-mentioned mountebanks, and such others, as appear

like spectres under my shape, can never affect me, nor any that are descended in a right line from my family.

But, besides this, I really think, my grotesque paintings ought to be allowed more liberty than other comic pieces, because they cannot be limited with propriety.—DRYDEN, to enlarge this field, blames RACINE, though unjustly, “ for
“ suffering his ROXANE to rave in the tone
“ of the piece, and from thence making
“ a monotony.”—In his opinion, “ the
“ nature of passions is the same every
“ where; decency must give way to great
“ commotions of mind, and a raving
“ queen, or a mad wench from BIL-
“ LINGSGATE, are at that juncture exactly
“ alike. The poet must represent pure
“ nature,

“ nature, such as has been observed in the
 “ character of OPHELIA in HAMLET :”
 —According to these principles, DRY-
 DEN’S OCTAVIA and CLEOPATRA abuse
 one another like the trulls of DRURY,
 which he justifies by the example of
 ACHILLES, who, in his ire, scarce out-
 vies an enraged porter.

I will not however deny that the GE-
 NERAL TONE of a piece renders the con-
 trast more difficult, and that hence the
 hand of a master is required to prevent
 the symphony from becoming a mono-
 tony.—I further will not deny, that the
 generous pride of GUZMAN, the generous
 hatred of ZAMORE, the generous love of
 ALZIRA, the generous gratitude of AL-
 VAREZ, may cause a TIRESOME ASSON-

ANCE, since all the persons here observe the STRICTEST UNITY OF TONE.—But, in my opinion, DRYDEN has no right to reject the unity of tone, merely because a lesser genius than VOLTAIRE may be guilty of faults.—Education prescribes a just decorum to all the sallies of passion; hence a queen will always rail more nobly than a country wench.—If the scene of a tragedy be laid in the hall of a palace, then every one who is allowed to enter there is supposed to behave, even in the highest pitch of passion, with decency, that suppressor of action.—In the days of HOMER, a king's hall contained a greater variety of characters than at present; and prince TELEMACHUS was allowed to live with herdsmen in a familiar way.

But,

But, in general, a man that knows how to extend the province of his art still further, how to bring all possible objects into one point of view, and how to handle and manage a pan-cake so as not to make it become an awkward and ill-shaped part in a serious epic poem; such a person is master of his art.—And though GRAUN should seem to produce nothing but disharmonious tones, yet you will find his skill will soon enable him to reduce them all into harmony.

However, I find a great inclination, according to my small abilities, to apply DRYDEN's remark in my own favour; for grotesque painting very much countenances singularities; so that a majestic

king, if placed like the dog in SOLOMON'S OBLATION, could not possibly cut such an aukward figure in my pictures, as the physician does in BEN JOHNSON'S SEJANUS; because BEN'S pencil is restrained by more severe rules than mine.—With me a mixture of different natures may, in case of need, slip along under the name of a GROTESQUE QUODLIBET.—The GOUT-BAROC requires, for its perfection, dissimilar parts.—BERRIN has, forty years ago, invented both two and three headed grotesque figures, and has brought dragons with tails and wings in fashion*.

GARTH,

* FRECON, let. i. tom. i. ascribes the invention of these grotesque figures to BERRIN his countryman, which FRENCHMEN willingly do; but I don't see any reason why he should
do

GARTH, in his DISPENSARY, often falls from one tone into another, without a proper transition; and perhaps POPE, in his RAPE OF THE LOCK, when passing over from the comic into the mere satiric tone, is not so clearly exempt from this fault, as BOILEAU in his PULPIT.— However, those very liberties in comic and grotesque paintings were of some use to them; but in KLOPSTOCK it would have been absolutely unpardonable if he had drawn the love of CIDLI in more natural colours.

From this I may draw a conclusion,
that the prohibition does not lye so strong
against

do so, as the imaginations of poets and the writers of romances have been filled up with such creatures from time immemorial.

against mixing different natures in my grotesque pictures, as in other paintings.— However, I will stick, like the DIVAN, to my arguments, and assert that my performances are as capable of their rules and perfections, as other comedies; and that all those which are not possessed of such rules, are absolutely performances of MICHAEL ANGELO DELLA SCOPA *.

In antient times, all players appeared in masks upon the stage, and, in their dress, they observed also a certain unity of choice; because all masks were comic ones. By these means they had no occasion

* MICHAEL ANGELO DELLA BUONA ROTA was the name of the known and famous painter; and the ITALIANS call a bungler, MICHAEL ANGELO DELLA SCOPA.

casion for an insignificant confident, with whom the princeſſes have no other buſineſs, than to tell their names for the information of the ſpectators. The character of every player appeared immediately by his maſk; but my COLOMBINA, who longed to ſhew her fine face, was the firſt that left off this laudable cuſtom. The DOTTORE likewise believed that he, by his knotted periwig, was as ſufficiently diſtinguiſhed, as a lady of quality is by ſpeaking aloud in the boxes; and CAPITANO relied on his ſtormy mien. But I, and Meſſrs. SCAPINO, MEZZETINO, and TRIVILINO, notwithstanding a certain white in our eyes that immediately diſtinguiſhes our family from other men, continued to wear our maſks, as we have to
expres

express so many different sorts of ridicule, which the spectator by no other means can conceive than by the aid of painting. Every one reads in MY countenance a ridiculous stupidity; in that of SCAPINO's, cunningness; in MEZZETINO's, mockery; in TRIVILINO's, peevishness; and in PIERROT's, ridiculous clownishness.—This contrast, which cannot be well represented to the spectator without a series of characteristic actions, is supported by our masks, dresses, postures, gestures, and LAZZIS, and the whole audience see us, know us, and laugh at us, in the same moment. The charges which the duke of BUCKINGHAM * lays against us are therefore without foundation; because

we

* The author of the REHEARSAL.

we divide the follies of men tolerably well amongst us, and none of us takes more upon ourselves, than his GRACE did upon himself; and I actually don't see why fools, in the world of chimeras, should not have their peculiar nature, as well as their originals have in this world.

If I chose to be very precise, I should even part with Messrs. SCAPINO, MEZZETINO, and TRIVILINO, entirely; for even my species of comic painting may be divided into several branches, and the FRENCH people, who have taken the greatest pains about all species of folly, perceive the mighty difference which subsists between the BUFFOON, BURLESQUE and POISSARD. The author of PHILO-

BOUFFI, has invented even an HEROIC-

POISSARD, and SCAPINO, as well as MEZZETINO, belong properly to the genus of POISSARDS, which represents comic-grotesques to the mocking eye of the haughty philosopher.

The abbot LE BLANC *, who forms his judgment of ENGLAND, as a traveller does of a province, from the first bad inn he meets with, lays just such a charge against the BEGGARS OPERA of Mr. GAY, and against Mr. WYCHERLEY's productions, and wonders at men of credit associating and finding pleasure in the company of beggars and highway-men.—But I wonder still more, how devout people and clergymen can bear to see a painted hell repre-

* Lettres sur les ANGLOIS, tom. iii.

represented, and listen to the different expressions of rage, terror, sadness and grief, with placid attention.—A king sometimes steps willingly down from his throne for the sake of recreation; and every one feels a sort of pleasure in deviating sometimes from his regular course. We sometimes go willingly with SAGE'S GIL BLAS, and FIELDING'S AMELIA to visit the abodes of the lowest ranks in life; and here we imagine we are recreating ourselves at home, after we have been fatigued with the pompous stories with which the inventive poets were entertaining us in a REGULAR TONE.—The lives of great men are a continual romance; they never see a true picture of common life, but upon the stage; here

a distressed tenant may appear before his lord, without obtaining leave from the tyrannical steward.—

But I find my zeal has put me out of temper; I begin to be in earnest, which I never was before, except once, in all my life. This happened in my tender days, when my father trained me up to grotesque performances by blows; I then ran up to the stage, and begged of the spectators, with tears in my eyes, to give but one single laugh at me, that my father might be appeased; and since that time, my imagination has added a pair of horns, or a couple of long ears, to every mortal being that I see; by this means I am the better able to imagine that I live only among grotesque creatures.

I ne-

I never think, without reverence, upon the apology made by the FRENCH clergy, in which they endeavoured to justify the custom of their annual buffoon feast *, against the episcopal prohibition, made

* Dict. Encyclop. under the word, FETES DES FOUX : On faisoit dans les EGLISES cathedrales un eveque ou un archeveque des foux, & son election etoit confirmée par beaucoup des bouffonneries, qui servoient de sacre. Cet eveque elû officioit pontificalement & donnoit la benediction solemnelle au peuple, devant lequel il portoit la mitre, la crosse & meme la croix. Dans les EGLISES, qui relevoient immediatement du Pape, on elisoit un pape des foux, au quel on accordoit les ornemens de la papauté, a fin qu'il pût agir & officier solemnellement comme le saint PERE. Des pontifes de cet espece etoient accompagnés d'un clergé aussi licentieux. Tous assistoient ce jour là au

H

service

made the 12th of March 1444: "Folly," say they in this serious dissertation, "is
" innate in men, and breaks out with us
" only once a year in this soft and divine
" pleasure; fresh wines would burst the
" cask, if we did not give them vent by
" opening the bung-hole."—Far be it
from me to approve of any such abominable custom as this buffoon feast was; nevertheless, their defence of it was certainly taken from nature; and I feel, in my own breast, that our souls must sometimes be gratified with pleasure, and that
our

service divin en habits de mascarade & comédie.—Such was this holy and peaceable diversion.—The writer of this paragraph adds, that he did not chuse to mention the most scandalous.

our impulse to it is as strong and constant, as that to eating and drinking. The wisest men impatiently expect some good cause for laughing, even in the most trifling comic narration. Lords spiritual want their FETES DE FOUX, and lords temporal are content when I procure them this opportunity. Thus it has been in all ages, only the taste is now grown more refined. All epic poems run upon some love affair, yet DIDO and HENRIETTA D'ETREES are quite different from AURENCIDE and dame POLINARDE*.—The begin-

* AURENCIDE, the sister of the sultan of PERSIA, describes herself to her adorers in the following manner:

Regarde, s'il-y-a quelque vice dans mon corps ; mon poil n'est ni dur ni brun, mon teint

H 2

ni

beginning, in every science, has always been attended with some imperfection and blunder; but if it is possible for the theepisodes of love * to produce sublimity in a CIDLI, why may it not be likewise possible for grotesque moral painting to produce perfection in ME? And what can induce my enemies to bring repeated accusations against me, which, from time immemorial, were only pointed at JACK
PUD-

ni obscur ni roux, ma chair encore moins rude ni falle. Je crois que le teton ne te semblera mal ni l'un trop proche de l'autre, le ventre n'est ni ridé ni flety, les bras sont charnus & les cuisses bien rondes.— See l'Histoire de PALMERIN D'OLIVE, c. 126.— Dame POLINARDE permitted her PALMERIN to enter the room by a ladder of ropes, and told him a dream which he was not able to verify.

* In KLEPSTOCK'S MESSIAH.

PUDDINGS? The BALLAD was at first nothing but bawdy words in rhyme. In a little time it became the most successful business of a FRENCH prince, till at last it had the honour of causing a regular didactic poem*.

Be this however as it will, the general harmony upon which HUME founded polytheism, and by which others have proved the contrary doctrine, is a juridical presumption in my favour; and I never have the mortification of seeing a thin assembly in my philosophic auditory; and the late Mr. HAGEDORN, who was so unkind to his friends in pretending to find in their printed works at least one good thought,
feldom

* Le VAUDEVILLE poeme didactique de Mr. SEDAIN.

seldom or never failed to add one to the number of my spectators; he laughed just as other people do, and never gave an answer to the keen critic that asked him the reason for his laughing; 'twas sufficient for him, if he could enjoy this benefit without being tickled into it, and refresh his eyes when they were almost blind with reading: he thought, like *Monf. d'EFFEN*,

Eh bien soit, voions l'opera!

De l'humeur dont je suis tout me divertirai.

The greatest and most important truth is this, every man is wise and foolish by turns; a greater or smaller proportion of this mixture falls to every man's lot.—The minister of state, that
signed

signed the treaty of peace with SPAIN upon the most secret part of his lady, did nevertheless promote the welfare of EUROPE; and, according to my abilities, I only ask to entertain the wise man one hour in the day, and consequently leave him three and twenty for his other business; and he is truly wise who spends one hour in necessary recreation.—The sentence of grave moralists does not at all fright me; they may exempt eunuchs ever so much from the punishment of purgatory, and condemn the fine songstresses to that wretched place, to redeem their lost hours; but, for my part, I shall never envy the happiness of the former, nor I hope ever deserve the punishment of the latter, in

return for having given universal pleasure and delight.

My readers will here permit me to take leave of them, as it is, by their watches, exactly an hour since I have interrupted their more important business.

F I N I S.

